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ABSTRACT

This manual describes a clay therapy program appropriate for use with students having a variety of exceptionalities and in an age range from 6 to 18 years. Organization and staffing are briefly discussed followed by a list of long range goals (affective, motoric, and aesthetic), suggestions for clay therapy implementation to achieve these goals, and a brief description of materials and equipment. Six lesson plans provide detailed instructions for making a pinch pot, making a coil pot, introducing glazing, using the slab technique, sculpting animals, and additional glazing. Suggestions for advanced lessons are also included. An appendix describes use of the clay therapy program in seven settings (e.g., adolescent unit of a state mental hospital, a residential school, and a special education class) involving students with moderate to severe emotional disturbances often with additional minimum brain dysfunction and/or retardation. Also appended are suggestions for managing adolescents and basic information on ceramics. Eighteen resources are recommended and a bibliography of 7 items is provided. (DB)

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USING CLAY THERAPY TO CHANGE NEGATIVE BEHAVIORS

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INTRODUCTION

Teachers of special education students are continually seeking new methods for stimulating their pupils to become active participants in the learning process. "Using Clay Therapy to Change Negative Behaviors" offers a new approach toward this goal.

Field tested and evaluated with seven different populations, on both the elementary and secondary levels over six years, the Clay Therapy Program has proven successful in enhancing the learning behaviors of the students involved. Although the Program was initiated with institutionalized students, it is very flexible and can be easily modified to fit the needs of students with various exceptionalities who are placed in different settings.

The Staff Development Manual has been devised to assist teachers who wish to incorporate the program into their curricula. The teacher training units are designed for six, 1 1/2 hour sessions, based on the same schedule as the Pottery Program. Thus, the teacher trainees will be given a "hands on" sequential experience with clay comparable to the one outlined for their students.

Each special student in the Program is expected to produce several clay products by the end of the six sessions, but the process itself is the most important element in achieving the goals of the Program. The nature of the basic material, clay, lends itself to enhancing student learning in the affective, motoric and aesthetic modalities.

Among the short term goals are release of tension, heightened self-image and improved coordination. Long range goals include personal growth and emotional maturity, as demonstrated by increased skill in problem solving and decision making.

The Staff Development Manual includes organizational structure, goals, materials, lesson plans and evaluation procedures. Data regarding field testing are to be found in the Appendices. Guidelines for the six class sessions contain suggested activities and examples based on the experience of the Program Developer. In addition, several advanced lesson plans have been included which offer more challenge to more experienced students.

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ORGANIZATION AND STAFFING

The Clay Therapy Program is suitable for a variety of exceptionalities, including Retarded, Learning Disabled and Emotionally Disturbed students, in an age range from 6 to 18 years. The Program may be implemented in an institutionalized setting or a local district special education program. A class of not more than 8 children is recommended, with one teacher and one assistant. However, the Program Developer has worked with classes of 12 with equally good results. This arrangement is flexible, depending upon the needs of the students and staff availability.

The successful teacher ideally has some knowledge of the ceramic process and is trained in classroom management techniques. Perhaps most important are the qualities of patience, fairness, firmness, flexibility, a sense of humor and an open mind.

Experience in the program indicates that staff members act as strong, positive role models in the classroom. Since some of them may also be learning clay skills, their procedures and reactions are observed and copied by the students. Such interaction acts as a catalyst and results in a stimulating and enjoyable experience for both staff and students. Conversely, where adults are observed taking a break or marking papers, students rapidly assume that this activity is not important. Staff participation is key to success.

In most school or institutional settings, it is assumed that the Program teacher will have the cooperation of the art teacher, who will be responsible for the operation of the kiln.

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LONG RANGE GOALS

1. Affective Goals:
   a. To improve self-image
   b. To develop patience.
   c. To increase task orientation
   d. To improve decision-making skills
   e. To increase problem-solving ability
   f. To delay gratification
   g. To increase positive handling of failure and success.

2. Motoric Goals:
   a. To develop eye/hand coordination
   b. To increase manual dexterity
   c. To improve small muscle control
   d. To release tensions appropriately

3. Aesthetic Goals:
   a. To develop consumer awareness
   b. To develop sense of form, function, color and design
   c. To increase interest in student's environment

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IMPLEMENTATION

Affective Goals:

To improve self-image is a paramount goal. Clay is an ideal material for this purpose because it is a forgiving material. It is okay to destroy the product and start over. The student need not feel hopeless and despairing. Since the clay product is an extension of self, if the product has worth, then the self has worth.

To develop patience, the student must be able to think beyond today. The student must begin a project and then leave it for a week. During the week the student may be planning for the next class. The process of forming, bisque firing, decorating, glazing and glaze firing, takes about four weeks to complete. The final product is viewed as a continuum. The student may be working on the second or third project by the time the first one is completed.

To increase task orientation, the student learns to look forward to class sessions. The student thinks about the product when not in class. Assignment may include looking in shop windows or magazines for ideas. The student plans for future products which require ever increasing skills.

To improve decision-making skills, the student is forced to make decisions when working on a project. One decision leads to another. The student asks many questions; what shall I make? How shall I make it? What size and dimension shall it be? What color, decoration and glaze are appropriate? Many choices are possible in clay working. Once basic techniques are learned, many combinations are possible. The student can choose from ornamentation on wet clay, or sgraffito on damp, unfired clay. Slip design on dry, unfired clay or underglazed design on bisque. In addition there are many kinds of glazes to choose from.

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To increase problem-solving ability, the student must be come a good observer. There are very few rules to follow when working with clay. Pieces of attached clay must not fall apart, and the finished work must not blow up in the kiln. Initially, the teacher must assure the student that most catastrophes will not happen. The student slowly observes cause and effect of above rules. When a problem occurs, the student must make observations to correct it. Either the glaze is too thick or too thin, or the clay is too dry or too wet. Why did the piece blow up in the kiln? Was there an air pocket or was the clay too wet to fire? Why did the handles fall off? Perhaps the student did not follow the rule of applying slip between the two pieces of clay to be attached.

To delay gratification the student must postpone the excitement of working with clay from week to week. The clay process continues for four weeks. The student forms the raw clay into an object. The piece must be totally dry before bisque firing. (usually one to two weeks). The object must then be decorated, glazed and refired, a process that takes two more weeks. At any time in this process, something can delay its completion still further. A rainy week, a faulty kiln or any number of conditions can delay the process.

Increasing positive handling of failure and success changes the way the student views himself. The student sees himself as a loser in life and when something successful appears, he will deny its worth. Sometimes he will break or lose his project because he can't see himself as making something of value. Expectations that every piece must be successful may be too frightening and demanding.

The Pottery Program builds the student's confidence and self image slowly but surely. The wise Teacher places no pressure on the student but encourages further experimentation. Gradually, the student comes to see that he is a worthwhile person and capable of success. To be a success does not mean that every project from now on is expected to be successful. The student can be a worthwhile person EVEN IF he has a failure. Eventually the student makes the observation that the project may not be good but he is OKAY.

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Motoric Goals:

Eye/hand coordination can be improved by working with a three-dimensional material such as clay and by manipulating tools and clay forms.

Manual dexterity can be increased by joining pieces of clay and careful handling of tools and clay.

Small muscle control is developed by rolling, squeezing and shaping small clay forms as well as manipulating tools, and rolling pins.

Release of tension occurs when touching, squeezing and rolling of clay material involves the student and offers a physical means of relaxing. Pounding the clay offers an acceptable means of releasing hostility and anger.

Aesthetic Goals

To develop consumer's awareness of value, the student asks questions. How is the piece made? Is the interior safe for hot fluids? Has it been glazed with lead-free glazes? Is the piece balanced for ease in handling? Will it pour easily and safely? Are the edges and bases smooth and mar-proof?

To develop a sense of environmental awareness the student observes. Does this color go with my other possessions? Will this lid fit tightly? Is this a pleasing decoration?

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MATERIALS AND EQUIPMENT

CLAY

Amaco makes a good white, low fire clay. White is particularly desirable for children because it shows off brilliant glazes. Kids don't like subtle colors! Red clay is preferred by adults because it has more character. Cost: about 25 cents a pound on average. Amount: a class of ten, meeting once a week for six months could probably get by with 300 pounds of clay. Although many school suppliers sell clay it may be less expensive to locate a local source and save on shipping expenses. Check your yellow pages under 'ceramic supplies'

GLAZE

I like Amaco low fire glazes since they are generally dependable, have a large range of textures and colors and are carried by many school suppliers. Duncan is another good brand. Cost: about $5.00 a pint jar average. There are many choices available in pint size jars. For safety, stick with lead-free glazes. (see safety precautions in Appendix).

KILN

There are many good kilns on the market. From my own experience, I prefer L & L. Their kilns are well-built, seem to hold up to a lot of abuse and are easy to use. Purchase a high fire model even if you never use it to maximum capacity, since it will hold up better and be less likely to burn out. A new kiln is a big investment, more than $500.00, especially when adding shelves and kiln furniture. Don't forget the pyrometric cones, (you want cone 06), kiln wash, kiln cement and stilts. A kiln sitter and automatic shut off are a valuable although not mandatory purchase. Add about $75.00 to the kiln price. Kiln sitters provide more consistent results and are a safety net.

MISCELLANEOUS

Good, functional tools are available by using your imagination. For instance, 1 inch dowel cut into 12 inch lengths make good rolling pins. Kitchen sponges cut into quarters or eighths are as functional as the much more expensive natural sponge. Popsicle sticks, manicure sticks, kitchen knives, old combs, old strainers, etc., make good tools. It is important to cover working surfaces with canvas, since clay will stick to slick, smooth surfaces. Raid the junk drawers and tool and sewing boxes for "found" objects. These are useful as texturing tools. Anything that can be used to imprint a texture is a good addition to the collection. Paper towels, small plastic bowls for water containers, a smock, perhaps some netting from an orange bag are all useful.

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LESSON PLANS

INTRODUCTION

The pottery program is organized for six, 1 1/2 hour sessions, to be held once a week. The following six narratives, one for each session, reflect the approach to each lesson used by the Program's developer. The lessons were field tested in seven varied groups. (See Appendices for a description of these groups.)

The narratives are addressed to the students, and special notes are included for the teacher. In each lesson, the teacher gives directions and demonstrates procedures before passing out the materials.

Additional lessons are included for those students who are ready for more challenging projects. The basic philosophy is that success breeds success. The lessons are carefully formulated so that the projects and techniques become progressively more difficult. As the student masters the material, subtle changes begin to occur. The student's self image becomes more positive, gratification is delayed and patience is developed.

Lesson #1-Introduction and Pinch Pot

Objectives:
- Introduction to Ceramic Project
- Directions for making Pinch Pot
- Creation of a Pinch Pot by each student

Materials:
- Samples of completed glazed pottery (student made if possible).
- Sample Pinch Pot
- Raw clay

(Teacher points to display of raw clay and glazed pottery.) This is raw clay, and this is a finished product made out of clay. We are going to talk about raw clay and how it gets to look like this. What is this soft stuff we call clay? Any guesses? No, it's not mud or dirt or playdough.

Origin of Clay:

This was once a mountain. It's pretty amazing but true. A long, long time ago, long before people, animals, dinosaurs or even bugs, there was rock and water. Let's think about this granite mountain and what's happening to it. Any guesses? Well, the weather is happening to it. Rain, hot sun, thunder and lightning, snow and freezing. All this

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action is causing tiny little pieces of the rock to break off and wash down the mountainside. Some of you might remember your science lessons. That action is called "erosion" which means the wearing down of materials. All this powdered rock washes down the mountain, runs along the creek and settles there. Then it collects all kinds of dead things. By now there are living things on the earth, and dead animals, bones and leaves and bark and bugs and all kinds of organic material have mixed with the powdered rock. "Organic" is another science word that means it was once alive. When rock and organic materials mix together, we get CLAY!

By this time, cave men are also on the Earth. Let's imagine a cave father hunting for food for his cave family. He walks along the creek bed and leaves a big footprint. (Teacher flattens piece of clay with fist.) The sun dried it, and when he came back with a handful of berries, he picked up the footprint and was able to use it for a container for his berries. You see, there's a big difference between clay and dirt. Clay is sticky and holds together, because of all the organic material. Dirt just crumbles. So the cave family was able to keep extra food in the clay container. The only problem was when it rained. What do you think happened? Right, the dried clay got soft and all the food was lost. But that's the way it was for a long time.

Origin of Fired Pottery:

Early man figured out some pretty good shapes for holding things but didn't know how to make it all permanent until a gifted caveman discovered fire. Probably one of these clay pots was sitting around the fire and got burned or was struck by lightning. When the clay and fire got together, something quite amazing happened to the clay. Anybody guess? The clay got as hard as a rock. Once the clay got that hard, no rain could ever soften it again. It really changed into another material. So, it started out as rock, became soft and flexible, and then got hard as a rock again after the firing.

Today we use electric kilns or gas kilns for firing, but many people use wood or oil to make their fire. The important thing to remember is that all ceramics go through the firing process. Fire is part of the process used to make bricks and glass, bathtubs and sewer pipe and dishes, Corningware, tiles, porcelain, enamels and much more. All of these things are made from clay material and need fire to make them hard and permanent.

Making a Pinch Pot:

Now we are going to make a pinch pot just the way the cavemen did, and the way Indians and Mexicans do even today.

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There are a few rules. The most important one is "Don't make air bubbles!": (Teacher, dig your fingers into hunk of clay and then cut it open to demonstrate holes.) You don't ever want to do this. Clay has water in it. What happens when water boils? Right, it turns to steam. Steam is very powerful; it can move an engine! That steam doesn't know it's inside your beautiful pot and it just has to blow when it's hot enough. Your pot will be shattered, and all the pots near it can get damaged, too. Sometimes it sounds like a popcorn maker inside the kiln. This is what you must do to get rid of the air bubbles: pound the clay, and hit it really hard on the table. This is also very good for getting rid of angry feelings. Try to keep it from becoming a pancake. Try hitting the wedge of clay at a different angle each time.

After one or two minutes of wedging, pack the clay as if it were a snow ball, making it sort of round. Then stick your thumb into it so it looks like an orange with a hole in it. Good. Just keep pinching your thumb and finger evenly all around, trying to keep the same thickness. Use your fingers to measure thickness, and keep the edge from getting too thin. You'll notice that all the pots are getting little cracks. That's because the clay is drying out as you work on it. You need a bit of water -- just a finger full. Rub it in and see all the cracks disappear. You don't have to keep it round; it can be square or diamond or curved. This first pot is to help you to know what clay feels like and what it can do. That's why we only use fingers for this lesson. You have ten built-in tools!

Okay, let's get to work. I'll pass the clay. Get started by pounding it for a minute. Make a ball, stick your thumb into it and start pinching. Remember, clay is a material that can be recycled. You can always mess it up and start over. Clay can be used over and over until it's fired, so there is very little waste. Good, you are doing a nice job. Give it support by holding it with two hands, keep the walls even, enjoy what you are doing. Let's also make sure your pot has your name and class on the bottom. That's terrific, I'm proud of you all. (Teacher: make sure every pot is identified with classroom # as well as students initials.)

Lesson #2 Coil Pot

Objectives: Directions for making coil pot
Creation of coil pot by each student

Materials: Clay, simple tools, sponge and water
Student made coil pot for samples

Today I want to show you how to make a coil pot. 'Coil'

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is just another name for a clay worm or snake. This technique is very useful for making bowls and vases. We will also learn how to attach two pieces of clay so they will stick together. Remember, last week I said there are very few rules to working with clay. What was the most important rule? Yes, pound out the air bubbles! The second most important rule is to wet both pieces of clay before you put them together. If you don't do this, the pieces will come apart. For every material there is a method of attaching one piece to another. For sewing, you use what? Yes, a needle and thread. For wood, you use glue and nails; metal requires soldering. I'm sure you can think of others. But clay needs what is called "slip", a mixture of clay and water that acts like glue. It's also a good idea to scratch both surfaces after you wet them.

Did you ever see huge Chinese floor vases and jars in museums? Some of the most beautiful Chinese pottery was made by hand for Emperors hundreds of years ago and kept in the Emperor's Palace. Chinese workers dug and prepared the clay and made huge ropes of it. The master potter sat in a special hole in the floor that had a turning wheel in it. The worker slowly walked around the master potter as he attached the pieces. The master worked slowly and carefully until he made a tall, beautifully shaped vase. Then he would decorate it and glaze it with a secret recipe and present it to the Emperor. If the Emperor didn't like the pot, the potter was thrown in jail!

Making a Coil Pot:

Now watch me. Take a chunk of clay and pull it out like a rectangle. Now very gently start rolling it. Use the pads of your fingers and not your palms. Apply a light, even pressure and keep your hands moving. It takes a little practice but you'll get it. Decide what shape pot you are going to make. It doesn't have to be round; it can be oval or diamond or even heart shaped. Cut out that shape for the base first. Now make your first ring of coils. Remember to put slip on the first coil and also on the joint of the coil, and scratch the surface. Keep adding coils and attaching them in that way. Smooth the inside coils as you add them, but it's okay to leave the outside with the coils showing. You can even get a little fancy and make a lacy kind of coil with a lot of holes and spaces for little decorative buttons like this. (Teacher demonstrate with sample) Now before you put it on the shelf, let's make sure your name and class are on it and also that it is as smooth and well-finished as you can manage. You have now completed two projects, and next week you will have two things to glaze. See you then!

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Lesson #3 Glaze

Objective: To complete the process by glazing the first two projects.

Materials: Glazes, brushes, glaze chips, sponge and water, newspapers.

Today you will glaze the first two pots you made. Look at them--they are great! You must have paid attention to everything I said because nothing blew up or fell apart. You can see some places are very rough. How do you think you can avoid that? Yes, take the time to sponge it smooth.

But your piece is not finished until it goes through the glazing process. Right now it's an ugly white (or red) and rough. You couldn't use it or wash it in its present condition.

What does the word "glaze" sound like? What word does it make you think of? Glaze sounds like glass! In fact, that's what it is--powdered glass mixed with water. We put it on, put the pot back in the kiln fire it for six hours, and it comes out shiny, colorful, and washable. Then you can put it in the oven, the freezer, the dishwasher, or microwave. It is just like any pottery you might buy in the store, only better because you made it!

Powdered glass is heavy so it settles to the bottom of the jar. You must stir the glaze until it's all mixed. That's important, because if it's not mixed properly, you wind up painting with water, not glaze. The mixture should resemble cream, not too thick, not too runny. But what about the color? This dull gray isn't a very interesting color for a pot. In fact, the label says the glaze is green, so you can only imagine what it will look like after firing. But there is an easier way. I have made a glaze chart of all the colors so that you can match up the sample chips with the jar labels.

Since there is always clay dust on a pot after it is fired, the first thing you must do is to run the pot under water for a second. Don't soak it, just rinse it off. If you can't do that just sponge it with a damp sponge. Then stir the glaze from the bottom and apply three layers of glaze inside and three layers on the outside. Do the inside first. You can use different colors inside and out, but be sure you keep your brushes separate. If two people want to use the same color, just sit together and share it. Make sure you dab the glaze in all the little hollows and crevices. DO NOT GLAZE THE BOTTOM! This is very important since the glaze melts in the kiln and will stick all over the shelf. I would have to break your pot to get it off the shelf. When you are finished glazing, leave your pot on

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the table until it is dry. While you are waiting, you can wash your brushes and clean the glaze off the jars and close them. Then lift your pot and look at the bottom. If there is glaze on the bottom, sponge it off. That's the last thing you do before putting it on the shelf.

Notes for Teachers:

If water supply is a problem, have the students sponge wet the pot before glazing. Allow ten minutes for clean up. Things to watch for -- sloppy brushing, glaze all over the table. Try to avoid waste, since glaszes are expensive. Tell the students to wipe the brush on the rim of the jar and wash it by pressing the brush into the palm of the hand until all glaze is washed out. Match jar lids to jars and see that jar threads are cleaned before closing. Cover tables with newspaper for glazing, since it is easier to roll up the mess and discard. But make sure all materials have been cleared first. Teacher must check bottoms of pots before loading into kiln to avoid disaster. Generally, the art teacher should do the loading of kiln, but she won't appreciate having her kiln shelves ruined and doesn't have the time to check your students' work.

Lesson #4 Slab Technique

Objectives: Directions for making a Slab Pot
Creation of a Slab Pot by Each Student

Materials: Samples of Student Made Pottery
Rolling Pins
Sponges, tools, clay

The first things you made out of clay are all ready for you to take home. I'll give them to you at the end of the period. I'm very proud of you. You listened well and paid attention -- that's why the results are so good! Yes, it took four weeks to see your work finished. Your pot is from a rock that became clay that became rock again. Now it is shiny and waterproof and you can wash it and bake with it and eat out of it.

Today we are going to make slab pots. This is my favorite technique because it is so versatile. I have with me some different objects that can be made with slabs. (Show sample boxes, mugs, mirror frames, plates.) The first thing we always do is pound the clay to get rid of air pockets. Then we roll the clay just like making cookies or pie crust. Put the rolling pin in the middle of the clay and roll forward and back. Stop just before you get to the very edge. Try to keep the slab an even thickness, about 1/4 to 1/2 inch thick. Sometimes, when you roll you can see bubbles. Just

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pop them with a sharp tool.

To make a mug, cut nice straight edges so that you have a rectangle like this. Stand the slab on end and put the two cut edges together. Remember, to first wet the edges with water. Don't forget to score the edges. Now roll a skinny coil, wet the coil and place it on the edge where the clay has been joined. Work the coil in so you can't see the seam. Very good, now your mug needs a base. Roll out another small piece and place your mug on it. Cut around the edges leaving a little extra. This edge then gets worked up over the seam and finished as neatly as possible. Now this cylinder can have a handle, a spout, or a lid.

You can decorate the surface with a clay stamp before standing the slab on end, or by scoring a design or even adding pieces of clay. You can even change the basic shape. It doesn't have to be round -- it can be oval or square or diamond shaped. Remember, every time you attach one piece of clay to another, you must wet the surface with clay slip or water. If you want to make instant texture or design, you can do it by rolling a mesh cloth over it. You can also stamp the clay or add clay buttons and decorations.

Notes for Teachers:

This technique is good for making four-sided boxes. Cut out sides to fit and attach one at a time onto base. (Clay should be on the firm side to do this well) . To make a mirror or picture frame, use a bowl or jar lid for a template. Trace around the shape and cut out clay, cut a smaller opening in center. Decorate the surface by stamping or texturing. Don't forget the holes for hanging.

Lesson #5 Animal Sculpture

Objective: Creation of a sculpted four-legged animal from one piece of clay

Materials: Clay, tools, sponge
Student-made samples of one piece animal sculpture

Today I want to show you a special way to construct an animal that is so sturdy that the head and legs will not fall off. Take a piece of clay about size of an orange and prepare it. Now stretch it out and with a sharp knife or tool make a cut at each end and bend it like this. You are going to squeeze the parts of the animal out of this chunk of clay --the head out of one end and the tail out of the other. No attaching parts!

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Choose an animal and give some thought to what your animal looks like. It can be from the zoo, the farm, the jungle or even a prehistoric dinosaur. Think hard about what makes this animal special. What do you think of when you think of a lion? Yes, a lion has a mane, and what kind of tail? How about a rhino? -- a big body and a horn. An elephant? -- two big ears and a trunk. So you see, once you get the important characteristics of the animal, the rest is easy.

Notes for Teachers:

When student is finished with sculpture, scoop out about an inch of clay from underneath form. This can be described as "surgery " to help animal fire without blowing up or cracking.

Lesson #6 Review of Lesson #3 (Glazing)

Objectives: Review of Lesson on Glazing
Glazing of Slab Pot and Clay Animal

Materials: Glazes and brushes
Newspapers to cover tables

Today is our last day together. You will glaze the rest of your work today, and I will return it to you next week. I'm very proud of your accomplishments. You must have paid good attention because your things came out beautifully. Now let's review our lesson on glaze. What is it? That's right, it's liquid glass. And what happens when you paint it on your pot and fire it? Yes, it turns out shiny and colorful. Can you eat from it and wash it? Yes, and you can put it into the oven. Now who can tell me the steps in glazing? What do you do first? Right, file the rough edges and rinse under water. Then? You stir glaze from bottom of jar until it behaves like heavy cream. How many coats? Three layers inside and out. Do you glaze the bottom? NO! Why not\? Be cause the glaze will stick to the shelf forever. Check and sponge off the bottom of your pot the last thing before putting it on the shelf for firing. Okay, let's get started.

Note for Teachers:

Distribute work following discussion to facilitate student concentration. Examine and praise each student's work. Make sure pupils remember and properly perform all the steps for glazing.

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ADVANCED LESSONS

The following lessons are designed to provide more challenge to the student who has successfully completed the basic Program. The basic techniques already utilized may be refined and perfected. Simple projects may be developed into more complex forms. The prime philosophy of the Program is still "Process is more important than product". If a student becomes frustrated then guidance from the teacher becomes key to success. The student should set a reasonable challenge, one within the range of his experience and ability. If he experiences too much failure at this time he may become too discouraged to continue.

Lesson 7. Drape slab. Use paper bowls or styrofoam meat trays to form shapes.

Lesson 8. Combine slab and coil.

Lesson 9. Combine slab and pinch.

Lesson 10. Combine pinch and coil.

Lesson 11. Closed forms. Combine 2 hemispheres made from a drape slab.

Lesson 12. Bas relief on tile. Add clay form a scene on a tile.

Lesson 13. Create mural with tile. Several reliefs together. A good class project.

Lesson 14. Underglaze decoration on tile.

Lesson 15. Sgraffito techniques.

The Program Director suggests that teachers looking for advanced techniques refer to the Bibliography in Appendix III

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EVALUATION

I Informal Staff Evaluation of Class. Progress of class in relation to affective, motoric and aesthetic goals. (See attached form.)

II Variability of Behavior in the Classroom. Completing checklist for student each week provides valuable data for comparative purposes. (See attached form.)

III Informal Student Evaluation. Written summary of students reactions to the Program. (See attached form.)

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INFORMAL STAFF EVALUATION OF CLASS

		LOW					HIGH
1.	Did your students gain something positive from the program?	1	2	3	4	5	6
2.	Did you feel that these techniques would do the following:						
	Raise self image	1	2	3	4	5	6
	Delay gratification	1	2	3	4	5	6
	Develop patience	1	2	3	4	5	6
	Develop problem solving ability	1	2	3	4	5	6
	Improve decision making skills	1	2	3	4	5	6
	Increase eye hand coordination	1	2	3	4	5	6
	Improve muscle control	1	2	3	4	5	6
	Give acceptable means of stress management	1	2	3	4	5	6
3.	Did your students feel a sense of accomplishment?	1	2	3	4	5	6
4.	Did you see improvements in persistence and follow through?	1	2	3	4	5	6
5.	Do students display growth in consumer awareness?	1	2	3	4	5	6
6.	Do students display growth in environmental awareness?	1	2	3	4	5	6

7. Can this program be developed to improve a specific problem? i.e. destruction of peer projects.

8. Do you have any positive critical remarks to make: How can the program be improved?

9. Are the goals realistic and attainable?

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NAME_____ DATE_____

VARIABILITY OF BEHAVIOR IN THE CLASSROOM	0	1	2	3	4
1. Frustration reactions					
a. tantrum					
b. crying					
c. pouting					
d. using profane language					
e. destructive, own or others work					
f. explosive					
2. Poor adjustment to environmental change					
3. Poor adjustment to change in routine					
4. Response to authority					
a. disobedient					
b. difficulty accepting criticism					
c. resentful					
d. defiant					
e. stubborn					
f. has little regard for rules, limits					
5. Behaviors related to class assignments					
a. appears to be bored					
b. does not finish work					
c. attention wanders					
d. constant need for teacher's attention					
e. refuses to do work					
f. lacks self-sufficiency					
6. Annoying behaviors					
a. talks out loud					
b. out of seat					
c. difficulty settling down					
d. touches others work					
e. bothers others verbally					
f. bothers others physically					

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INFORMAL STUDENT EVALUATION

Please answer these questions:

1. What did you like the most about the pottery program?

2. What did you like the least?

3. Would you like to do it again? How often?

4. What did you learn?

Comments:

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Appendix A

FIELD TESTING

The Clay Therapy Program has been successfully field tested in seven different settings, as follows:

1. Adolescent Unit of an area state mental hospital
2. Alternative School of an area state hospital
3. Juvenile Forensic Unit of an area state hospital
4. A residential school in the Delaware Valley
5. A county youth center in the area
6. A Special Education Class in a district school
7. Secondary Alternative school in school district

The students ranged from moderately to severely emotionally disturbed with overlays of minimum brain dysfunction and retardation. Age of pupils was from 6 to 18 years.

Description of classes and their response to the Program.

1. The Adolescent Unit teenagers were able to manage an academic classroom structure. Generally they were manageable but had heavy emotionally needs. Most were severely depressed. The pottery class for them was unifying and pleasurable. They were stimulated out of their lethargy and challenged to actively participate in the class. Several of the students were quite talented and responded favorably to the opportunity for creativity. One girl won a first prize in pottery in a state-wide contest.

2. The Alternative School population was an outpatient group. They were bussed home every afternoon and consequently had few controls placed on them by authority figures. They were rowdy, loud, hostile street types, and virtually all were abusing drugs and/or alcohol. The Clay Therapy Program for them served to lessen tensions and acted as an emotional outlet. At first they were very negative about coming to class, as they were about most things in their lives. After the first session, one angry young man told me; " Man, I could do this all day, it turns me on." The smile on his face told me volumes about his needs being met. He was one of the most creative students and his behavior in class was cooperative. He had a difficult time dealing with his success at first. He would either break his finished work or lose it, or throw it away. Having experienced failure all of his life, he, his family and peers viewed him as a loser. He learned that he could achieve something of value and that he did not have to deny his success. The rest of the group became more "civilized" and positive in their outlook.

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3. The Juvenile Forensic Unit was made up of high school aged youth who have been committed by legal action for criminal behavior. These young men had a variety of problems. Many of the higher functioning teenagers were bright, mannerly and personable. The lower functioning youth had more severe acting out behavior problems. This group also developed insight and patience in the Clay Therapy Program. One young man learned to stick with a problem until it was solved. Another developed a fine artistic hand and was delighted with the opportunity to express himself.

4. A private residential school in the Delaware Valley had a population of socially maladjusted and emotionally disturbed children from ages 5 to 14. The children came from abusive and/or neglectful environments. Although their IQs were in the normal range, most had educational deficits and behavioral problems.

After several meetings with the staff to explain the program, and to arrange for work space and installation of a kiln, we were ready to start. The teachers were briefed, and four classes a day were arranged with 8 children and 1 adult in each class. At first, there was a lot of testing by both students and staff. It's not easy to walk into a situation and upset the routine without expecting some kind of feelings to be generated. The first week was exciting and challenging and everyone soon became very involved. It was apparent that many of the students were unfocussed, undisciplined, inattentive, hyperactive and impatient. They talked over each other's conversations, touched each other's work and were generally rowdy. Some of the children were hyper-critical of their abilities, apprehensive and anxious. Almost all had negative self-images. Almost all were shocked and disbelieving about having to wait 3 to 4 weeks to see the final results of their labors. However, by the end of the first 6 week round, the worst behaved student of the group actually expressed appreciation to me and said he loved my pottery class.

One angry boy told me he felt very tense, as if he were going to explode. He felt he would hurt himself or another person or break something. I sent him out on the porch with a hunk of clay and told him to throw it on the floor with great power. At first he refused because he thought he would destroy the clay. When I reassured him that clay had no feelings, he began to forcefully heave the clay onto the concrete pad. After 20 minutes of fierce activity, he came in, saying he felt much better. He was able to release his tension in an acceptable manner, thus proving the therapeutic healing capacity of clay.

The adult teachers or aides in these classes served as role models and were a very important part of the success of

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the program. In many cases, it was a first time experience for them also, and their reactions to success or failure, frustration, annoyance, etc., translated to the children. In some cases the adult became so engrossed in what she or he was doing that the class behaviors went largely unmonitored.

By the end of 12 weeks, it seemed evident that this program had fulfilled its potential as a catalyst for behavioral improvement. The children paid better attention, and they were certainly proud of their accomplishments. Several said that they could spend all day working with clay.

5. A county youth center had a population of juvenile delinquents between 12 to 18 years who had been arrested for anti-social behaviors from robbery and theft to more heinous crimes. These adolescents are under a great deal of pressure to behave appropriately since they must present a good image to the judge. Negative affective behaviors, which the Clay Therapy Program attempted to alleviate, included low self-esteem, poor self-control and instant gratification. The students were anxious to come to class, enjoyed working with clay, and were pleasantly surprise that they were able to produce well made pots.

6. Special Education class in a district elementary school contained children between 9 and 11 years old who had been diagnosed as problem children by their districts and placed in a class for Emotionally Disturbed children. The children had emotional problems and learning difficulties and were bussed to the school from other parts of the county. The school art teacher was most cooperative in doing the firing for the Clay Therapy Program. I spent about 90 minutes one day a week working with the children and provided clay, glazes and other materials. They had never worked with clay before and were very excited by the material. The experience promoted a considerable amount of socializing and interacting, and the feedback to me was very rewarding. Even the most inept and handicapped of the group were able to improve their finger dexterity. Of greater importance was the heightened self-esteem and the looks of pride when they saw their finished projects. One child told me, "I never knew I could do something that my mother would like." The teacher and the aide were very pleased with the children's efforts and saw many positive results in the areas of persistence, follow through, patience, problem solving, and self motivation.

7. Alternative School in a self contained county class was a class of acting out adolescents who were only one step away from legal trouble or the mental hospital. The concept of a special class to meet the special needs of this population was an attempt to maintain the teenagers until they graduated from high school or turned 18. They were of

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average or above intelligence, some were on grade level, most were 2 levels below. Because their lives were so chaotic, they had a difficult time focusing on any one task. To further add to the disorientation they were bussed or taxied home every day. Few restrictions were placed on them. Organizing this group to A. Come to each session, B. Participate,and C. Not disrupt themselves or their peers, was a major challenge. Some were so learning disabled they could not manipulate the clay, and to cover up these deficits would act out, become hostile, violent or very silly. Progress was slow. The ones who stuck to the Clay Therapy Program were the most motivated and got the most out of it.

Appendix B

MANAGEMENT OF ADOLESCENTS

The special adolescent student is particularly vulnerable because he has experienced failure and frustration for a longer period of time. The Project Developer has had a high degree of success with this population and had identified some key factors.

1. The adolescent cannot bear to expose his weakness and disabilities to his peers. Therefore he tries to hide behind a mask of toughness.

2. He responds well to a firm, fair and consistent treatment. He can be leveled with, and responds to the truth. However, don't make promises that can't be kept and make sure you follow through on promises that were made. Negative behaviors must have clear consequences. Conversely, positive behaviors must also have clear rewards.

3. The adolescent responds to praise if it appears sincere. The adolescent can see through phony adult behavior! He tends to be cynical and distrustful and needs time to develop trust. His self image is very low and will take a long time to raise. Every opportunity must be made to develop self esteem.

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Appendix C

Ceramics - Basic Information

POTTERY DEFINITIONS

Bat — Portable work surface - plaster, wood, composition board.

Bisque — After first firing - before glazing - can use underglazes.

Ceramics — Anything made of clay which goes through process of fire; i.e., pottery, glass, enamel bathtubs, pipe, brick, refractory,

Clay — Decomposed rock.

Stages of Clay

Plastic - soft, pliable, can be molded and shaped.
Leather Hard - holds its shape, can be incised, decorated with slips.
Bone Dry - all physical water dried out, rigid, ready to fire.

Cones — Pyrometric device to tell temperature of kiln. Made of specially formulated clay which melts at a precise temperature. Cone 06 is earthenware temperature 1873 degrees F.

Earthenware — Low fired pottery (under 2000 degrees F, porous)

Engobe — Slip with colorant, also clay and water slurry.

Firing — Process of heat which completes cycle of granite to clay to ceramic. Chemical water leaves clay and materials fuse.

Glaze — Glass in liquid form which fuses to ceramic.

- Glossy — very shiny smooth glaze
- Matt — dull surface glaze
- Overglaze — luster, gold, platinum - added after glaze fire and fired to very low temperature (1320 F cone 18)

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Satin	buttery soft glaze
Underglaze	ceramic pigments painted on bisque
Greenware	Bone dry ware - before firing - can use engobes.
Grog	Clay which has been fired and ground. Controls shrinkage, adds texture.
Kiln	Furnace made of refractory material capable of producing heat up to 2300 degree F.
Majolica	Earthenware with color applied to opaque glaze. Named for island of Majorca.
Porcelain	High fired ware - translucent, non-porous, vitreous.
Pyrometer	Device that measures internal temperature of kiln.
Sgraffito	Scratching through colored slip to show clay body color.
Slip	Liquid clay - used to adhere 2 pieces of clay together, also used for decorating when colorants are added. Use on greenware.
Stoneware	High fired ware (about 2300 degrees F.) vitreous like porcelain but not translucent.
Wedging	Pounding clay very hard to remove air bubbles, also kneading the clay to make it a smooth consistency.

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CLAY WISDOM

Vinegar and clay slip mends broken or cracked greenware.

Use plant mister for keeping clay moist.

Roll clay on canvas or wood surface. Clay sticks to slick surfaces such as formica or varnish or plastics.

Put damp cloth or paper towels over forms used for draping to keep from sticking.

Support clay with TLC - with 2 hands - like a baby or a raw egg.

Raid kitchen, tool box, sewing basket for usable junk. Stress 10 fingers as the best tools. Manicure sticks and popsicle sticks are great tools. Texturing tools are all around you.

1" dowel - 12" long make excellent rollers.

Work on fiber board or wood squares; easier to move work.

Best consistency for slab work is firm but plastic clay.

Soak dry scraps of clay in a bucket of water to recycle clay.

Store clay in a diaper bucket, well-fitted garbage can or in a leakproof plastic bag.

Greenware is dry enough to fire if you can hold it up to your cheek and it doesn't feel cold.

Keep area clean. Shake out clay crumbs and wipe tools before storing.

Use a coffee can if you need a sculpture stand. Rotate work to get a true 3 dimensional view of work.

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GLAZING

Glazing:

Glaze is glass in a water suspension. Glass is basically sand and is heavy. It must be stirred from the bottom frequently as it separates and settles. Proper consistency is similar to coffee cream. If too thick, add a bit of water and stir. It too thin, don't use. Wait until glaze settles and pour off excess water from the top. Be sure piece is clean and free from dust. A quick rinse under water is okay. Glaze inside of pot first so it can be handled easily. A really deep pot can be glazed by pouring glaze into it, swishing around quickly and pouring out excess. Proper application is 3 coats of glaze. DO NOT EVER glaze the bottom of a pot. Be sure all crevices have been covered. You can't tell the true color of a glaze from the jar. Relieve your student's anxiety by making a chart of glaze samples.

Underglaze:

Wonderful for detail and fine designs. Especially nice on tiles, poured bisque and large surfaces. To prevent smearing, dab first coat of glaze carefully over underglaze application, then cover with 2 more coats of clear glaze.

Reglaze:

Yes, you can reglaze a pot if the color didn't come out right the first time. Glaze should be a little thicker so it will stick to a non-porous surface.

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KILN MANAGEMENT

Kiln Wash:

Necessary to coat top surface of shelves. Mix with water to consistency of light cream and paint on a smooth coat. This will prevent glaze from sticking to shelf and ruining both pot and shelf. Eventually you will have to scrape off the build-up of glaze drips and re-coat with kiln wash.

Temperature Regulation:

If you have an automatic cut-off or a kiln sitter, lucky you! Use cones through the peep hole or -- learn how your kiln works and use TIME to regulate heat.

Greenware:

Needs long soaking heat to make sure clay is properly dried. Therefore, keep on LOW for 2 hours, MED. for 1 hour and HIGH for 2-3 hours.

Glazed bisque:

Run on LOW for 1 hour, MED for 1 hour, High for 4 hours.

Peep-Hole:

Old-tymey potters used this method and burned out their retinas!! They could tell the temperature from the color of the fire. When it got white hot, it was ready to turn off. That's about 2000 degrees F.

Loading the Kiln:

Loading the kiln is a study in strategy -- Try to get all the pieces of the same size on a shelf. Sometimes necessary to move things around quite a bit to get a good fit. If you suspect that a piece has too much glaze on it, use a stilt. Also, if a piece needs to be glazed all around (jewelry, handing planter, wind chimes), use stilts. If pressed for time and you have just a few pieces of greenware and just a few pieces of glazed bisque, it is possible to fire them together. Make sure greenware is properly dried.

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Piece is dry enough to fire if it feels warm to your skin. Damp clay feels cold to the touch. Hold it to your cheek to test. Place all greenware on bottom shelf of kiln. This way, if something does blow up, it will not affect the glazed pieces. Put a large shelf over the greenware and place glazed pieces on that. Extend firing periods to maximums. LOW 2 hours, MED. 1 hour, HIGH 4 hours. It works!

SAFETY PRECAUTIONS

The two main causes of death for potters used to be silicosis and lead poisoning. They still are, even with OSHA standards. Glazes made today must be labeled with contents. If they have lead content, theoretically they shouldn't be used on food containers. It's okay if the glaze is fired to maximum heat, but excellent lead free glazes are now available. Don't smoke while glazing, there is possible ingestion of lead or cadmium from fingers. Powdered glazes are cheaper but more difficult to mix. Be very careful when mixing. Turn head away from powder when pouring into water. Wear mask if possible or buy glazes in 1 pint jars already mixed.

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Appendix D

RESOURCES

I. BOOKS

Ball, F. Carlton and Lovoos, Janet. Making Pottery Without A Wheel. New York, Reinhold Publishing Co., 1965

Hofsted, Jolyn. Step by Step Ceramics. New York, Golden Press, 1967.

Kenny, John B. Ceramic Design. Philadelphia, Chilton Co., 1963.

Nelson, Glenn C. Ceramics, A Potter's Handbook. New York, Holt Rinehart and Winston, Inc., 1971.

Nigrosh, Leon. Claywork. Worcester, Mass., Denis Publishing Co., 1975

Priolo, Joan and Priolo, Anthony. Ceramics by Coil and Slab. New York, Sterling Publishing Co., Inc. 1979

Rothenberg, Polly. Complete Book of Ceramic Art. New York, Crown Publishers, 1972.

Sunset Books. Ceramic Techniques and Projects. Calif., Lane Publishing, 1977.

Trevor, Henry. Pottery Step by Step. New York, Watson-Guptill Publishers, 1966.

Woody, Elsbeth. Handbuilding Ceramic Forms. New York, Farrar Straus Giroux, 1978.

II. PERIODICALS

Ceramics Monthly, Box 12448, Columbus, Ohio 43212 (614)488-8236

III. SOURCES OF SUPPLIES

Chaselle Arts and Crafts, 9645 Gerwig Lane. Columbia MD 21046. Fast and reliable - excellent catalog 1-800-CHASELLE

Creek-Turn Inc. 1726 Route 28, Hainesport, NJ 08036. (609) 267-1170

Del-Val Potter's Supply Co., Queen St and Ivy Hill Rd, Philadelphia, PA 19118. (215) 233-0655

Sneddon Ceramic Studio, Appledale Rd, Trooper, (215) 539-8190

Cutter Ceramics, 11908 Old Baltimore Pike, Beltsville,MD 20705 (301) 595-0720

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